

Cinema Journal Annotated Index to Volume 34

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African Queen, The f (1951, d John Huston)

Brill, Lesley. "The Marriage of Fire and Water: Huston's *The African Queen*." 34:2, winter 1995: 3-21.

Anderegg, Michael

Anderegg, Michael. "Home Front America and the Denial of Death in MGM's *The Human Comedy*." 34:1, fall 1994: 3-17.

The Human Comedy (MGM, 1943), a "home front" film of World War II, attempts to come to terms with the crucial issue of the death of a loved one in wartime, at once foregrounding and at the same time denying the way in which wartime death calls into question the fundamental value system of American society.

Antonioni, Michelangelo d

Barker, Jennifer M. "Bodily Irruptions: The Corporeal Assault on Ethnographic Narration." 34:3, spring 1995: 57-76.

Aronstein, Susan

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Consistent with the recuperative politics of "Reaganite entertainment," the Arthurian plots of the first two *Indiana Jones* films construct Indiana as an American hero, redeeming the films' American "court." The political events of 1986 to 1987, however, cause the third film, a Grail quest, to displace political with spiritual redemption.

Avnet, Jon d

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The paper demonstrates that recognition of the body as a site of displacement and complexity within the ethnographic text and narrational structure, as occurs in Antonioni's *Chung Kuo*

China, Rouch's *The Lionhunters*, and Trinh Minh-hà's work, opens up new planes across which these systems can move, bend, and dissolve.

Basic Instinct f (1992, d Paul Verhoeven)

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La Belle et la Bête f (d Jean Cocteau, 1946)

Erb, Cynthia. "Another World or the World of an Other? The Space of Romance in Recent Versions of 'Beauty and the Beast.'" 34:4, summer 1995: 50-70.

"Beauty and the Beast" tv (1987-1990)

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Beauty and the Beast f (d Gary Trousdale and Kirk Wise, 1991)

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Book of Mary, The f (d Anne-Marie Miéville, 1984)

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Uncomplicated compared to Huston's other films, *The African Queen*'s shots, themes, and dialogue, the rhythms of its editing and action, and its construction as a romantic adventure

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Uncomplicated compared to Huston's other films, *The African Queen*'s shots, themes, and dialogue, the rhythms of its editing and action, and its construction as a romantic adventure

nonetheless remain typical of its director. It serves as a useful lens for an auteurist gaze at Huston's career.

Brown, Clarence d

Anderegg, Michael. "Home Front America and the Denial of Death in MGM's *The Human Comedy*." 34:1, fall 1994: 3-17.

Chung Kuo China f (d Michelangelo Antonioni, 1972)

Barker, Jennifer M. "Bodily Irruptions: The Corporeal Assault on Ethnographic Narration." 34:3, spring 1995: 57-76.

Dream of Light f (d Victor Erice, 1992)

Ehrlich, Linda. "Interior Gardens: Victor Erice's *Dream of Light* and the *Bodegón* Tradition." 34:2, winter 1995: 22-36.

Ehrlich, Linda

Ehrlich, Linda. "Interior Gardens: Victor Erice's *Dream of Light* and the *Bodegón* Tradition." 34:2, winter 1995: 22-36.

This essay examines the films of Spanish film director Victor Erice in relation to the Spanish still-life (*bodegón*) tradition. In particular, the precision, the humility, and the transcendental qualities of the *bodegón* are compared to the same qualities in Erice's third film, *Dream of Light* (*El sol del membrillo*, 1992).

In comparison to the theme of a child's coming into knowledge in Erice's two earlier films (*The Spirit of the Beehive* [*El espíritu de la colmena*, 1973] and *El Sur* [1983]), *Dream of Light* deals with the issues of maturation, aging, and decline. *Dream of Light*'s examination of artistic processes as mirrored in natural processes marks a new stage in Erice's oeuvre.

Erb, Cynthia

Erb, Cynthia. "Another World or the World of an Other? The Space of Romance in Recent Versions of 'Beauty and the Beast.'" 34:4, summer 1995: 50-70.

Featuring a feminist exploration of film space, the essay compares spatial mappings in the television and Disney versions of "Beauty and the Beast" (1987-1990 and 1991, respectively). Both are postmodernist romances that merge "real" and fantasy worlds, reformulating romantic masculinity in the process. Successful with female fans, "B and B"/TV nevertheless of-

fers a conservative mapping of New York City's high and low spaces. Largely due to creative input from lyricist Howard Ashman, "B and B"/Disney is one of the few progressive AIDS allegories produced in Hollywood.

Erice, Victor d

Ehrlich, Linda. "Interior Gardens: Victor Erice's *Dream of Light* and the *Bodegón* Tradition." 34:2, winter 1995: 22-36.

Falkowska, Janina

Falkowska, Janina. "'Political' in the Films of Polish Film Directors Andrzej Wajda and Krzysztof Kieslowski." 34:2, winter 1995: 37-50.

This article attempts to define the concept "political" in the interpretation of Wajda's *Man of Iron* and Kieslowski's *Without End* and *A Short Film about Killing*. A short theoretical introduction on different uses of the term leads to a detailed analysis of the films, the conditions of the films' production, and the historical context of the responses of official reviewers and general audiences.

Fried Green Tomatoes f (d Jon Avnet, 1992)

Holmlund, Chris. "Cruisin' for a Bruisin': Hollywood's Deadly (Lesbian) Dolls." 34:1, fall 1994: 31-51.

Godard, Jean-Luc d

Moore, Kevin Z. "Reincarnating the Radical: Godard's *Je vous salue Marie*." 34:1, fall 1994: 18-30.

Hayworth, Rita a

McLean, Adrienne. "The Cinderella Princess and the Instrument of Evil: Surveying the Limits of Female Transgression in Two Postwar Hollywood Scandals." 34:3, spring 1995: 36-56.

Holmlund, Chris

Holmlund, Chris. "Cruisin' for a Bruisin': Hollywood's Deadly (Lesbian) Dolls." 34:1, fall 1994: 31-51.

Fried Green Tomatoes and *Basic Instinct* belong to a cycle of "deadly doll" films wherein women who look like "lipstick lesbians" are punished and/or they kill. Most critics and activists focused on young white female characters within these films, but their obsessions with sexuality, death, and dying mask a terror of aging and racial difference and thereby miss an

important observation: women's *rage* is necessarily caught up with *race* and *age*.

The Human Comedy *f* (d Clarence Brown, 1943)

Anderegg, Michael. "Home Front America and the Denial of Death in MGM's *The Human Comedy*." 34:1, fall 1994: 3-17.

Huston, John *d*

Brill, Lesley. "The Marriage of Fire and Water: Huston's *The African Queen*." 34:2, winter 1995: 3-21.

Indiana Jones and the Last Crusade *f* (d Steven Spielberg, 1989)

Aronstein, Susan. "'Not Exactly a Knight': Arthurian Narrative and Recuperative Politics in the *Indiana Jones* Trilogy." 34:4, summer 1995: 3-30.

Indiana Jones and the Temple of Doom *f* (d Steven Spielberg, 1984)

Aronstein, Susan. "'Not Exactly a Knight': Arthurian Narrative and Recuperative Politics in the *Indiana Jones* Trilogy." 34:4, summer 1995: 3-30.

Je vous salue Marie *f* (d Jean-Luc Godard, 1984)

Moore, Kevin Z. "Reincarnating the Radical: Godard's *Je vous salue Marie*." 34:1, fall 1994: 18-30.

Kieslowski, Krzysztof *d*

Falkowska, Janina. "'Political' in the Films of Polish Film Directors Andrzej Wajda and Krzysztof Kieslowski." 34:2, winter 1995: 37-50.

Lionhunters, The *f* (d Jean Rouch, 1965)

Barker, Jennifer M. "Bodily Irruptions: The Corporeal Assault on Ethnographic Narration." 34:3, spring 1995: 57-76.

Man of Iron *f* (d Andrzej Wajda, 1980)

Falkowska, Janina. "'Political' in the Films of Polish Film Directors Andrzej Wajda and Krzysztof Kieslowski." 34:2, winter 1995: 37-50.

McCarthy, Anna

McCarthy, Anna. "The Front Row Is Reserved for Scotch Drinkers: Early Television's Tavern Audience." 34:4, summer 1995: 31-49.

This essay examines the widespread installation of TV sets in bars during the late forties. It describes the spectrum of audience forma-

tions associated with tavern TV, from the "alternative" youth viewing sites provided by reformers to the huge collectivities of sports fans inside the bar. These ways of viewing television, it argues, derive from an older lineage of working-class amusements. As part of this distinct history, the viewing context of the tavern expands our understanding of the social field surrounding the introduction of TV.

McLean, Adrienne

McLean, Adrienne. "The Cinderella Princess and the Instrument of Evil: Surveying the Limits of Female Transgression in Two Postwar Hollywood Scandals." 34:3, spring 1995: 36-56.

This paper considers two famous star scandals of the postwar years, the extramarital affairs of Rita Hayworth and Ingrid Bergman with, respectively, Aly Khan and Roberto Rossellini. Despite several similarities in narrative features, the affairs are generally agreed to have had differing effects on their participants' careers: Bergman's career was "hurt," Hayworth's was "helped." The apparent basis for this assumption is that Hayworth's star image was already erotically charged and vampish, while Bergman's was domestic and even "saintly" and therefore unable to accommodate her transgressive sexual behavior. But by examining the way common knowledge has been created discursively and diachronically about each scandal, the primacy given to this notion can be revised. The author concludes that Bergman's career was not, in the end, harmed as much as Hayworth's and that it was Hollywood's attempt to capitalize on, rather than to minimize the effects of, both scandals that contributed the most to any "public wrath" about the stars' behavior and Hollywood immorality generally.

Miéville, Anne Marie *d*

Moore, Kevin Z. "Reincarnating the Radical: Godard's *Je vous salue Marie*." 34:1, fall 1994: 18-30.

Minh-Hà, Trinh *d*

Barker, Jennifer M. "Bodily Irruptions: The Corporeal Assault on Ethnographic Narration." 34:3, spring 1995: 57-76.

Moore, Kevin Z.

Moore, Kevin Z. "Reincarnating the Radical:

Godard's *Je vous salue Marie*." 34:1, fall 1994: 18-30.

This article defines the rational interests in Godard's *Je vous salue Marie*, which are central to any competent assessment of his work. By analyzing the logic of the film, in effect describing its enabling concepts, the author demonstrates that rather than a divergence from Godard's theory and practice, *Je vous salue Marie* is exemplary of them. As such it is emblematic of the rationalist aesthetic that informs his work as a whole.

Raiders of the Lost Ark *f* (d Steven Spielberg, 1981)

Aronstein, Susan. "'Not Exactly a Knight': Arthurian Narrative and Recuperative Politics in the *Indiana Jones* Trilogy." 34:4, summer 1995: 3-30.

Rooney, Mickey *a*

Anderegg, Michael. "Home Front America and the Denial of Death in MGM's *The Human Comedy*." 34:1, fall 1994: 3-17.

Rouch, Jean *d*

Barker, Jennifer M. "Bodily Irruptions: The Corporeal Assault on Ethnographic Narration." 34:3, spring 1995: 57-76.

Saroyan, William *s*

Anderegg, Michael. "Home Front America and the Denial of Death in MGM's *The Human Comedy*." 34:1, fall 1994: 3-17.

Short Film about Killing, A *f* (d Krzysztof Kieslowski, 1988)

Falkowska, Janina. "'Political' in the Films of Polish Film Directors Andrzej Wajda and Krzysztof Kieslowski." 34:2, winter 1995: 37-50.

Singer, Ben

Singer, Ben. "Manhattan Nickelodeons: New Data on Audiences and Exhibitors." 34:3, spring 1995: 5-35.

This essay draws on a number of primary sources to discern the location of early movie theaters in Manhattan, the class and ethnic identity of their audiences, the ethnic make-up of exhibitors, and the volatility of the nickelodeon boom around 1907 to 1910.

Spielberg, Steven *d*

Aronstein, Susan. "'Not Exactly a Knight': Arthurian Narrative and Recuperative Politics in the

Indiana Jones Trilogy." 34:4, summer 1995: 3-30.

Spirit of the Beehive, The *f* (d Victor Erice, 1973)

Ehrlich, Linda. "Interior Gardens: Victor Erice's *Dream of Light* and the *Bodegón* Tradition." 34:2, winter 1995: 22-36.

Sur, El *f* (d Victor Erice, 1983)

Ehrlich, Linda. "Interior Gardens: Victor Erice's *Dream of Light* and the *Bodegón* Tradition." 34:2, winter 1995: 22-36.

Trousdale, Gary *d*

Erb, Cynthia. "Another World or the World of an Other? The Space of Romance in Recent Versions of 'Beauty and the Beast.'" 34:4, summer 1995: 50-70.

Verhoeven, Paul *d*

Holmlund, Chris. "Cruisin' for a Bruisin': Hollywood's Deadly (Lesbian) Dolls." 34:1, fall 1994: 31-51.

Wajda, Andrzej *d*

Falkowska, Janina. "'Political' in the Films of Polish Film Directors Andrzej Wajda and Krzysztof Kieslowski." 34:2, winter 1995: 37-50.

Wasser, Frederick

Wasser, Frederick. "Four Wall Exhibition: Market Testing, Oppositional Filmmaking, and Sunn Classics." 34:2, winter 1995: 51-65.

Four walling is a technique for self-distribution of a film. In the early seventies, Sunn Classics and other fourwallers achieved tremendous success, earning grosses that exceeded Hollywood's. Their locally produced films had regional themes that recaptured a neglected "heartland" audience. This is a history of an American alternative to Hollywood.

Wise, Kirk *d*

Erb, Cynthia. "Another World or the World of an Other? The Space of Romance in Recent Versions of 'Beauty and the Beast.'" 34:4, summer 1995: 50-70.

Without End *f* (d Krzysztof Kieslowski, 1984)

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